

TRY SOME

# TEMPERA

TECHNIQUES FOR A FESTIVE PAPER PENNANT OR DECORATIVE BANNER

CREATE A DESIGN AND PAINT A COLORFUL BANNER OR PENNANT to give you some experience in using tempera paints. Though these banners will be painted on one side of a paper surface, the designs could be adapted to fabrics and felts as another project idea later.

These banners are to be mainly colorful and festive but may incorporate a contemporary theme if you would like to work it into your design. Use simple bold symbols and colorful overall effects that will work well into solid tempera areas, lines, and textures. Though this is basically a tempera painting project, you may combine crayon, cut paper, tissue laminating, felt pen, etc. if it is appropriate to the design and color plan.

**SIZE..go** (no small than 12 x 18 to start, but you will probably want to combine two papers of these sizes horizontally or vertically. If you join your 12 x 18 papers, see if you can disguise the joined area in some way. We have sheets of white 18 x 24 paper if you want a white background for paint..large sheets of colored papers can be purchased at bookstores or art supply stores.

## OTHER SURFACES FOR PAINTING...

In addition to your white, manilla, or colored construction, try also tagboards, index papers, railroad boards in white or color tissue laminated surfaces "collage" surfaces of sack papers wrapping papers, other types that will accept tempera paint, corrugated surfaces

Prepared by B. Rensenhouse, WMU Art Dept.

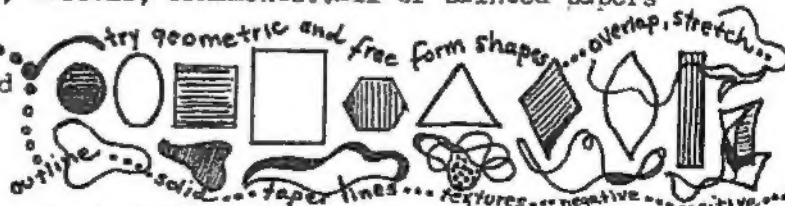
## GETTING A DESIGN AND IDEA STARTED... KEEP IT SIMPLE, BOLD, AND COLORFUL!!!

Try some former methods of free swinging lines and rhythms  
Try a series of symmetrical forms in an arrangement  
Do an inside continuous line contour that fits outer line contour  
Start with a geometric or free form and "travel" around it  
Start with a word (such as VOTE, W.M.U., CANDIDATES NAMES, U.S.A., a cause such as CONSERVE, LOVE, PEACE, ....print or write it and travel around shape to start idea..or color areas in and around letters..you may not necessarily be able to read original word when you finish.. use good taste in you choice of subjects..suitable to a school situation  
Tear or use cut paper forms and arrange, use both negative and positive shapes  
Try cutting out shapes and putting other painted forms behind holes in 3-d effect  
Do research on historical or contemporary banners, pennants, and adapt and revise  
Consider addition of some decorative fringe, tassels, ornaments..all of painted papers

Practice some pencil or felt pen designs in above shapes...

## \*KEEP BASIC DESIGN ELEMENTS IN MIND.....

Small, medium and large areas  
Variety in line, thin, thick, and tapered  
Textured areas next to plain areas  
Light, medium, and dark colors  
Repetition of colors, forms, textures



**TEMPERA TECHNIQUES** the main requirement here is to MIX SOME COLORS for flat decorative areas and repeat them..remember it is usually easier to paint dark colors on light colors than light on dark as tempera paints bleed through often. Plan colors on a practice paper. Be careful of streaking tempera in the flat color areas..always pre-mix enough tempera to cover your area and do not add water as you work. Try textures of sponge, dry brush, spatter, and painted lines and shapes to the flat painted areas. You can shade with tempera with these methods as well as a "wet in wet" techniques.

**SOME MATERIALS** to collect...surface for painting, tempera paints, pointed sable brush, flat easel 1/4" brush, TV dinner container for paint mixing, sponges, tooth brush, crayon or chalk for original design, mixing sticks, paint rag or Kleenex, water container.



# CREATE a CLOWN COLUMN FOR A TEMPERA TOTEM...

Design a segment or a portion of a "clown totem pole". If each person in class makes one clown head, they can be attached to tall rug tubes to make a group project..or placed one on top of each other on a high wall area to give a "totem" effect. Arms and legs might possibly be attached to give an action effect.

**SIZE:** Start on 9 x 12" or 12 x 18" or somewhat larger, if necessary. Hats, headgear, wigs, collars, ties, neckpieces, may extend out from design. Poles will be viewed from the sides and front, backs will be to the wall.

**SURFACES TO PAINT ON:** (be sure surface is sturdy if it is to be attached to a tall pole)

|                              |                              |
|------------------------------|------------------------------|
| try cardboards               | white, manilla , or colored  |
| tagboards                    | construction paper and mount |
| corrugated boxboard          | on to sturdy surface         |
| boxes (rectangular or round) | poster boards                |

**GETTING STARTED ON AN IDEA:** (Keep it bold, simple, colorful!)

Try previous methods of crayon transfer technique,  
 symmetry or double image  
 doodle or free swinging lines and forms  
 try continuous line drawings—dictated or  
 use a real person as a model  
 "eyeball" technique and travel around forms  
 to form other features and "make-up" areas  
 "stretch the stereotype"—pretend its rubber  
 work with cut paper forms and draw around  
 Do a paint "blot" to start ideas  
 "Draw" directly with a paint brush ..or  
 sketch idea on surface with a white chalk  
 or a colored crayon (crayon lines can be  
 made heavy to hold in the tempera paint)

**TRY TO CONSIDER:** the design of the "make-up" on face  
 the expression shown in mouth and eyes  
 the way the "accessories" will add to the effect  
 the importance of painting on larger, flat areas  
 of head first before adding texture and detail  
 the importance of accenting areas with color contrasts  
 and linear accents  
 the face can be a man or a woman..or a child type  
 the face does not have to be traditional "clown-white"  
 but can be mixed colors with white in them and  
 colorful accents of bright make-up colors

**TEMPERA TECHNIQUES:** (select techniques that work well together  
 for your idea and for best overall effect)  
 See other sheets in packet on color, sponge, tempera

The main requirement here is to MIX SOME COLORS for flat decorative areas and repeat them. It is usually easier to paint dark colors on light colors than vice-versa as tempera paint sometimes bleeds through. Once the flat decorative areas are applied to the large, main areas, then textural effects can be added with sponge, spatter, dry brush. Shading can be achieved with these methods also.





# TRY A TEMPERA TOTEM WITH A BOX BUILD-UP....

Though this is basically a tempera paint project, you may combine crayon techniques, cut paper, cardboard sculpture for dimension if these work in well with your design.

**SIZE** Design a segment or portion of a totem pole, using a box base. If each person in class makes one, they can be place together to form a tall totem group project (probably 4-5 totem poles will emerge from class) Boxes can be all same size and shape (such as ice cream container type) or there can be varied boxes.

It would help to know your box size first, then using 9 x 12 or 12 x 18" paper or larger, start designing! Wings, beaks, claws, teeth, horns, ears, etc. may extend out from the box. Totems will be viewed from sides and front, with the backs to the hall wall.

**SURFACES TO PAINT ON**  
(can paint on papers or other materials and glue to box later)

Paint directly on box (round, rectangular)  
tagboards  
corrugated material (packing)  
peel corrugated box board  
white manilla, or colored construction paper  
fabrics..stretch it--such as burlap  
stencil shapes work well on cloth

**GETTING A DESIGN AND IDEA** ..Keep it simple, bold, and colorful

Try previous methods of crayon transfer technique  
symmetry (double images, names, forms)  
doodle and free swinging rhythms

Try a continuous line drawing of features--don't lift pencil

try the "eyeball" technique of geometric forms and travel

around the eyes and form into other features, decorative areas

Try cutting out paper forms, fit to box shapes, add other forms

Study pictures of actual totems and do some combinations of ideas

Develop design that fits the shape and contours of your box

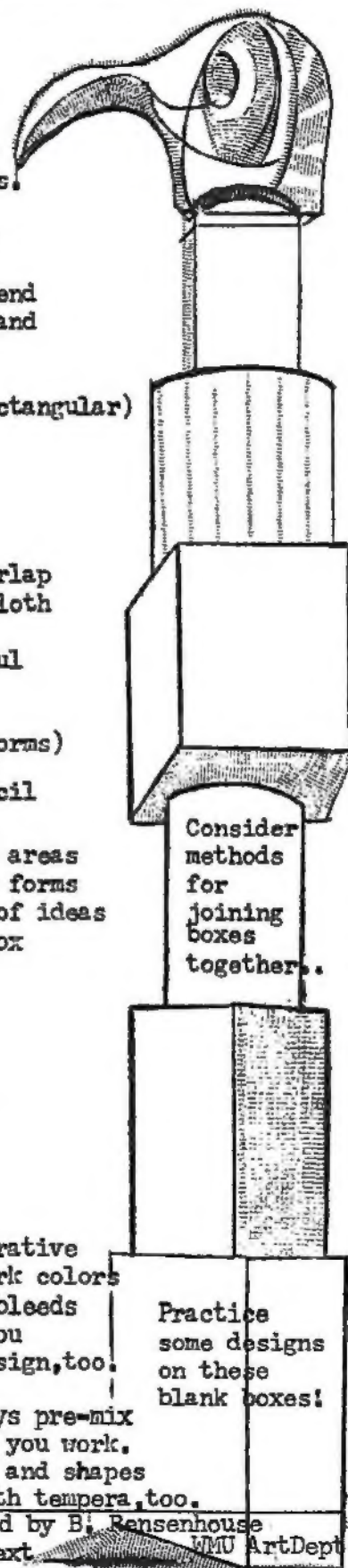
**ALWAYS CONSIDER** ...small, medium, large areas  
thin, thick, tapered lines  
textured areas next to plain  
light, medium, and dark colors  
repetition of colors, forms, textures

**TEMPERA TECHNIQUES**  
(see other sheets on color, spongepainting, etc)

main requirement here is to MIX SOME COLORS for flat decorative areas and repeat them. Remember it is easier to paint dark colors on light colors than light colors on dark--tempera paint bleeds through. Have your color areas well planned out before you paint the tempera on to surface--but you can always re-design, too.

Be careful of streaking tempera in flat color areas--always pre-mix enough tempera to cover your area and do not add water as you work. Textures of sponge, dry brush, spatter, and painted lines and shapes can be added to the flat painted areas. You can shade with tempera, too.

SEE BULLETIN BOARD FOR SOME MORE TOTEM IDEAS, and check text. **Prepared by B. Rensenhouse WMU ArtDept.**  
Emphasis Art for help on tempera, tempera batik, box sculpture and masks.

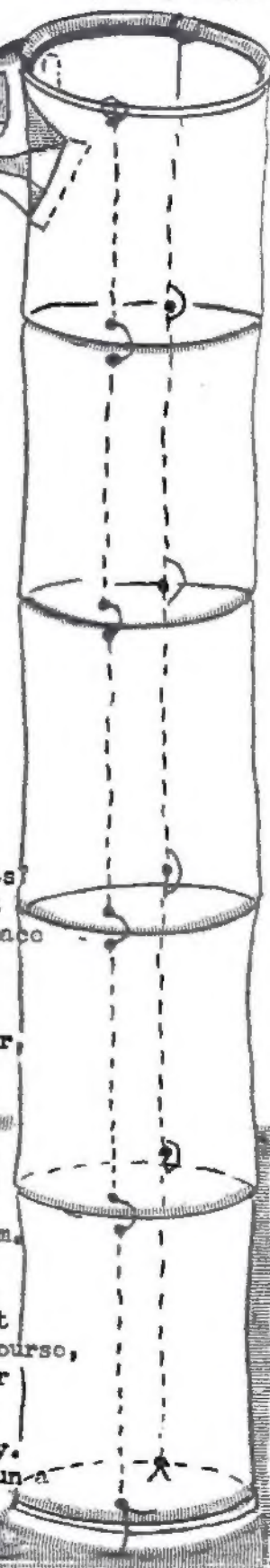




## SOME POINTS TO CONSIDER IN EVALUATING TOTEMS....

1. ARE EYES BOLD AND IMPORTANT to your design??  
...accent them with strong contrasts or line accents
2. Are your STRONGEST CONTRASTS in the most important areas??
3. Do lines, forms, and textures fit their areas?
4. Have you considered working on a colored or textured surface?  
(colored construction paper? corrugated areas? burlap?)
5. Have you tried TAPERED outlines for accents?
6. Does the OUTER SHAPE work with the INNER rhythms....  
consider geometric forms  
free forms or "doodle" rhythms  
"travel around" your basic shapes  
does design work with contours of base form?
7. Would a DIMENSIONAL EFFECT help this design and add interest?  
(scoring beaks, ears, noses, horns, hair, tooth, eyes, etc)
8. Have you re-checked design principles and paint techniques?  
Color repetition  
Uncluttered even though rich in detail and texture  
Variety in shapes and line sizes  
Contrast in color and texture (sponge? dry brush? spatter?)
9. Is design and idea appropriate to THEME of your totem?  
Exaggeration is important  
Bold forms that carry well from a distance will help  
If an INDIAN theme is it bird-like? animal-like?  
For a CLOWN theme is it an original clown concept??  
is exaggerated expression evident? Happy? Sad?...  
Are other THEME ideas unified?? Famous people? Self-portraits?  
contemporary characters? Political types? Entertainment  
type faces? Monster types? Story book people? outer space  
faces? Insect heads?
10. If you use an ice cream carton type base, have you considered  
how it might be used later individually for a mask, container,  
or "character" head for your classroom??

Try some  
design ideas  
below..with  
pen, pencil,  
felt pens,  
brush and  
paint, etc....



At the right is a column of empty ICE CREAM CARTONS..which are a "drum" type container that makes a good base to stack for a totem pole. Check your local ice cream stores for these and ask the store clerks to save them for you ahead of the time you need them.

If you plan to paint, color, or draw on design, it works well to measure a piece of paper, apply the color while the paper is flat on a table, then glue or staple it to the carton. You can, of course, work directly on to the carton, but it is sometimes difficult for children to work on to a rounded surface.

When "stacking" cartons, they will have to be secured in some way. Method shown here is to punch holes in each side of carton and run a length of stove pipe wire up inside the carton. Stretch wires tightly and secure at top..or hang poles from a ceiling spot.

Prepared by B. Ronsenhouse, WNU Art Dept.



# TOTEM POLE VARIATIONS...

The TOTEM POLE project has great potential in the elementary school (and even at older ages) as it lends itself to many possibilities for design, color, and construction skills. These can range from very simple types and techniques to some kinds that are highly complex and technical. Below are some suggestions for variations that have been used to decorate halls and ideas contributed by art education students...add your ideas to our growing list;....

the TOTEM as a study of Indian culture,  
a unit for research into the totem  
and its kind of design with authentic  
qualities (social studies units)

the TOTEM as a contemporary type perhaps  
with humor or satire of contemporary  
characters and society

"MASK TYPE" project--flat or dimensional  
masks can be made in crayon techniques,  
tempera techniques, paper sculpture, etc.  
and attached to rug poles above each other

## BOX TYPE TOTEMS

these can be same type or a variety..  
pile boxes one above another.. Paint  
or use cut paper etc. to decorate..

## CYLINDRICAL AND CONTAINER TYPE TOTEM...

can use rolled tagboard, cardboard, cans,  
ice cream gallon containers, cylindrical  
boxes such as oatmeal, salt box, plastic  
drums, rolled corrugated papers...can  
use all same size or a varied group..

## SPHERICAL FORM TYPE TOTEM

combine round forms created by working  
with balloon shapes for base, cover with  
mache, Pariscraft, stiffened string, etc.

## "PUMPKIN POLE"

some of above spherical form ideas could  
use jack-o-lantern theme for Halloween

## MACHE SCULPTURED TOTEM

Segments of a totem can be worked on by  
using a wide type rug tube that is  
cut up into 12-15" sections..mache is  
sculptured on these and they are then  
slipped on top of a narrow rug tube, piling  
segment upon segment...mache can be worked  
on many other "base" ideas listed on this  
sheet --allow for drying time for mache

## STUFFED SACK TOTEM

Sacks can be stuffed, painted, sculptured..  
perhaps strung together to hang from above

## STYROFOAM (or polystyrene) TOTEMS

Large packing pieces of polystyrene might  
adapt themselves to modern totem forms--  
add paint, paper, or mached sculpture

## WOOD SCRAP TOTEMS

wood scraps can be glue to wood  
sections, painted, and fitted  
together for features, horns, etc.

## CARVED WOOD TOTEM

for more advanced students, actual  
carvings on fence post type  
materials or logs can be a challenge

## COLLAGE AND FABRIC TOTEMS

fabrics can be glued to various  
surfaces that are flat/dimensional

## WALL TOTEM

simply arranging totem forms in  
a vertical fashion on wall can  
give effect of a totem without  
the construction problems

## TOTEM SELF-PORTRAITS

arrange class portraits in a  
totem idea for a personalized  
classroom approach (vary media)

## HANGING TOTEM POLES

use mobile forms and suspend from  
ceiling so that totem swings in  
air..could be transparent type  
that works well in front of window

## "CLOWN COLUMN" type TOTEM

arms and legs can be built around  
rug tube that displays clown type  
faces for circus, festival display

## GEOMETRIC SOLID FORMS..are suspended or attached to a wall background

a "TALKING TOTEM" with a COSTUME ON  
A CHILD..build a costume idea on a  
child to be held or worn to give a  
moving totem pole effect..

## REVOLVING TYPE TOTEM

build totem in mache or paper  
sculpture over a store display  
that turns around..totem can then  
be designed on all sides..

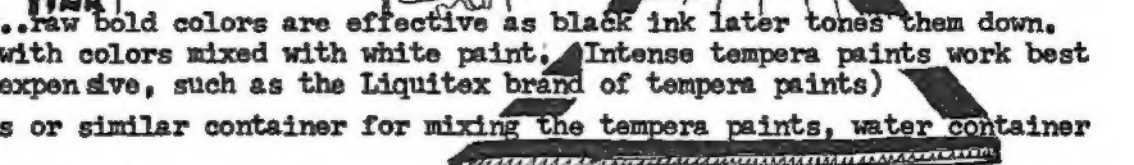
Prepared by  
B. Rensenhous  
WNU Art Dept.



# TEMPERA INK BATIK

This is a good tempera paint project to use with line drawings that include rich pattern effects. Themes might include exotic birds, butterflies, fish, assorted plants, jungle animals in tropical habitats, stain glass window designs, still-life arrangements, totem poles, colorful mask creations, cityscapes, student models in colorful costumes, fish, insects, and other subject matter that makes challenging line and textural drawings.

## MATERIALS NEEDED:

- 
1. **TEMPERA PAINTS**..raw bold colors are effective as black ink later tones them down. Combine these with colors mixed with white paint. Intense tempera paints work best (but are more expensive, such as the Liquitex brand of tempera paints)
  2. **TV DINNER** trays or similar container for mixing the tempera paints, water container
  3. **CONSTRUCTION PAPER** of heavy quality..in pink, orange, yellow, red, green, light blue. Avoid dark colors generally and practice on small pieces before going into large size.
  4. **WHITE CHALK** from chalk board for drawing original design (avoid colored chalk)
  5. **BRUSHES** for applying tempera, pointed and flat, and wide brush (1-2") for ink
  6. **BLACK INDIA INK** and container for ink..buy in pint or quart form for classroom use
  7. **MASONITE** or plastic to support paper while rinsing and plenty of **NEWSPAPERS**!
  8. **SPRAY ATTACHMENT** to sink faucet is helpful as are **SPONGES** and **PAPER TOWELS**
  9. **OLD SHIRTS** or **APRONS** to cover clothing as India ink doesn't wash out of fabrics

## PROCEDURES:

1. Draw the desired drawing on colored paper with white chalk lines. Draw thin, thick, and tapered lines for **LINE VARIETY**. Work for rich details and patterned effects. These white lines define areas not painted with tempera and will be black ink later.
2. Paint in tempera up to the chalk lines. Use thick consistency of tempera. Leave covers off tempera paint a few days to thicken the paint. Apply only one coat of tempera. A second coat will wash off. Try some areas in thick sponge paint.
3. Let paint dry thoroughly and wipe off chalk lines. A small heater can be used to dry paint more quickly and is a great aid in a classroom to save drying time.
4. Brush India ink on in even strokes the short way of paper. Take care in keeping ink off unprotected clothing. Let dry at least 45 minutes or speed drying with heater.
5. Ink removal is last step and may need to be supervised by teacher. Place paper on sheet of masonite or plastic and gently run water (cool or lukewarm) over ink. Go slowly at first and sponge gently or rub with fingers until desired effect is reached. Turn board as you spray on water. Use caution in washing so that not all color or all ink is washed off. Retain ink on areas of color for interesting textural effects.
5. Blot painting on flat surface with paper towels. Dry on a "clothesline". Later, "retouching" can be done with oil crayons, dry brush tempera, black felt pens. Try not to give the effect of touching up! Possibly shellac when completely dry.

Some sources for more information: Wachowiak and Ramsey, Emphasis Art  
Wachowiak and Hodge, Art in Depth

Prepared by B. Rensenhouse, WMU Art Dept.



# SOME TIPS AND SUGGESTIONS FOR THE TEMPERA INK BATIK ASSIGNMENT



Please hand in:

Two (or three) tempera ink batik COMPOSITIONS (a pleasing arrangement of several overlapping forms, with variety in shape and sizes)

1 large composition required of all students  
16 x 20", 18 x 24", 20 x 26" depending on kind of paper you choose

1 medium size composition OR 2 smaller compositions  
12 x 18", or 12 x 16" 9 x 12", 9 x 9", or 8 x 10"

MAK one of these compositions in white pebbled matboard (or white railroad board)  
Add any "extra" samples you wish to include as practice pieces

**REQUIRED:** At least one composition must be sketched from an actual place, form, or situation that you have observed from real life. Hand in any sketches you made for this assignment, unless you sketched with chalk directly on to your colored paper. (preliminary sketches can be pencil, felt pen, pen, crayon, etc)

**SUBJECT MATTER:** try some of these possibilities...

PLANT FORMS from your own room, from Wood Hall Greenhouse, West Hall greenhouse, art dept..

STUFFED ANIMALS from Wood Hall outdoor science room, from loans from Kalamazoo Museum

STILL LIFE materials of all types from our art room, art dept, your own materials

Other possibilities recommended in your text: Insect forms, landscapes, people in colorful outfits, visits to supermarkets, gas stations, exotic tropical birds, fish, seascapes, areas of rooms, bicycle forms, old buildings, other items rich in line and texture...

Whatever your choice of subject matter, THINK INK as you apply the chalk lines as this is where the ink will stay. Concentrate on VARIED THICKNESSES IN LINES as you apply chalk.

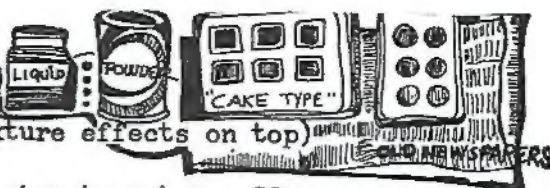
**TRY SOME VARIATIONS FOR TEMPERA INK BATIK...**

In addition to suggestions from text and from the guide sheet in your packet

1. Try other colors of India ink for the ink application step  
(CAUTION: Sanford brand India inks have not worked as well for this assignment as have the Higgins and Pelican and Grumbacher products)
2. Try some "crackle" effects with inks by wrinkling paper after ink is dry
3. Try shellacing composition when finished, possibly combining with colored tissues
4. Try some collage effects..cut up parts of batiks and organize together..or glue down varied colored papers securely before painting in the design
5. Try different surfaces..compare cheaper construction paper to better grade textury surface papers sold, watercolor papers, or any colored paper surface that is tough enough to withstand washing (slick railroad boards have not worked too well)
6. Try different drying times to see what is best for you (if is possible to apply ink at first of class period and wash it off at end of period successfully, but allow a much longer time for tempera paint to dry before applying the India ink)
7. Try touching up areas that washed off more color than you wished..carefully with oil pastels or tempera..

Prepared by B. Rensenhause, WMU Art Dept.





1. **FLAT COLOR AREAS...** (paint these areas first and add texture effects on top)  
 for decorative painting effects  
 Stir paint well and put in a mixing pan, add a bit of water to get a coffee cream consistency for general painting..try not to take paint directly from jar as this is usually not economical... (If you are using tempera for a tempera ink batik purpose, paint must be much thicker)...do not dip paint brush in water as you paint

2. **CONTROLLED EDGES FOR SMOOTH OR ROUGH EFFECTS**

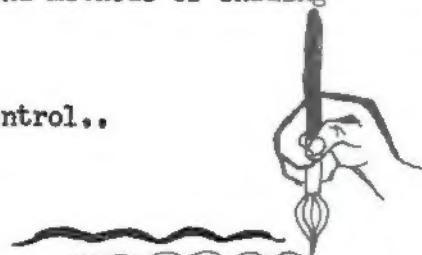
Try to control your edge by painting on the "paint side" of the edge  
 Keep turning your paper to achieve good edges  
 Pointed brush works best here but flat brush can also be used



3. **MIX COLORS FOR HUE, VALUE, AND INTENSITY** (see your sheet on Color and the Color Wheel)  
 By mixing colors you can achieve variety, color contrast, and methods of shading colors for various effects

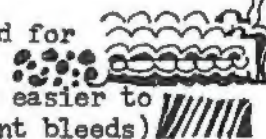
4. **LINE EFFECTS AND ACCENTS**

Learn to achieve thick, thin, and tapered lines by brush control..  
 "tip-toe" on the point of brush for fine line effects  
 Lower the brush and add more pressure for heavier lines  
 Try combining thick and thin effects in one stroke



5. **TEXTURAL EFFECTS**

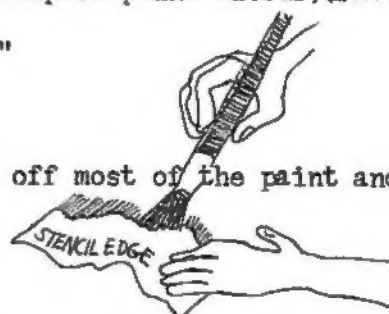
Use brush to "draw" lines and shapes to create textural effects  
 Point brush works better for finer lines but flat brush can be used for rougher effects  
 Try painting textural effects on a solid flat color area (and it's easier to paint dark colors on light colors than vice versa as tempera paint bleeds)



Stencils work well here  
 SPONGE for textures (see sheet on the "Versatile Sponge" by stippling, "brushing", and swirling)

DRY BRUSH for textures

Use a flat bristle brush with very little water, wipe off most of the paint and use very little pressure  
 This works well against stencil edges  
 Dry brush works well over areas of flat color tempera



SPATTER PAINT EFFECT (or the "Dirty Thumb" method)

"Feed" a toothbrush with paint from your bristle brush and control the amount of paint with very little water (less water makes smaller droplets of paint)  
 Pull thumb across tooth brush and spatter will come off brush  
 (mask areas you don't want spattered!)



6. **LARGE FREE TEMPERA PAINTING**

"Wash" effects with more of a watercolor technique can be used here  
 Work on large paper on a bulletin board, a large table, or on the floor  
 Try some large brushes and combine some of above techniques with "wet in wet"

7. **COLLAGE OR MOSAIC EFFECTS**

Cut up parts of painted areas of tempera and re-assemble and glue down to form new shapes and design patterns, be sure forms are well unified and fit together

8. **TRY PAINTING ON VARIOUS SURFACES**, such as

Old faded construction paper, box board, corrugated surfaces, pebble mat board, roll paper in brown or white, tissue laminated surfaces, railroad boards and other cardboards, paper sacks, backs of wallpaper, paper from print shop scraps..

9. **SHADING EFFECTS**

Try "wet in wet" effects, sponge build-up, dry brush build-up.. work from lights to darks with neighboring or opposite colors on the color wheel ...